

SCREAM QUEENS ILLUSTRATED

FREE
SCREAM QUEEN
1997 CALENDAR!

Number 15

JULIE STRAIN REIGNS!

Conversation
With Classic
Glamour Girl
BRIONA
FARRELL

A Sneak Peek at
EYES ARE
UPON YOU
Starring
Brinke Stevens!

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Editorial

No Nudity Allowed Here

by John Russo

This article is a follow-up to my editorial of last issue entitled **NO NIPPLES ALLOWED HERE**. In case you haven't already noticed, we love to "get even" with prudes by "sticking it in their face." So a memo that came across my desk this morning was almost welcomed as fuel for *this* editorial.

You see, art director Bob Michelucci had sent a lovely color photo of Lisa De Vul (who co-starred in our movie **SANTA CLAWS** and the companion video **SCREAM QUEENS NAKED CHRISTMAS**) to a photo shop with instructions to pull one hundred black-and-white copies for one of our deluxe trading card Binder Sets. But the photo came back with the aforementioned memo, which read as follows:

"Dear Bob:
Because several of our staff would be offended by printing these nude photos, I am returning your original. We have a great group of employees. This is the first time this issue has come up; and I want to respect their concerns. We appreciate your past business and hope we can continue to serve your photo lab needs. . ."

I wonder what exactly "offends" this "great group of employees." I suspect it is the fact that they don't look as good as Lisa does in the nude. Can't stand the competition.

In any event, since they refused to print one hundred black-and-whites, we will now print *thousands in full color* — and you're looking at one right now.

So, enjoy!



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NUMBER 15

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SQI Mailbox

To John Russo,

SCREAM QUEENS ILLUS-TRATED is great! "June Fever" June Wilkinson's article by Debbie Rochon was terrific! What more can two say! Except I'd have liked to have seen more of June Wilkinson! Maybe you'll surprise me someday — and give your readers a thrill!

Thanks again for
a super magazine,
Mike Sather



Hi Debbie,

Loved your article on me, thank you. And also thank you for the extra "SCREAM QUEENS." I have received a lot of mail from your readers.

Yours truly,
June Wilkinson

Dear Mr. Russo:

Many thanks for the bumper
bundle of posters and ish #13 of
SCREAM QUEENS ILLUS

TRATED featuring my short story
HOOKJAW HOLLOW. The photo
illustration made my eyeballs
bounce out of their sockets. Wow!

I'm keeping my fingers, toes and
assorted other bodily bits crossed
that you may wish to view the
completed typescript of my latest
short shocker, **SLAUGHTER
NIGHT**.

Keep up the stunning work!

All good wishes,
Liam Sanford
England

Dear sir,

SQI #14 was beautiful, what a job
you've done! The best centerfold
of any magazine. **SQI** readers
should realize how fortunate we
are to have a true artist at the
helm of **SQI**. Your editorial was
absolutely a rational and devas-
tating critique of the absurdity of
censorship. We need you to stir us
up each issue; too many do not
realize that the forces of censor-
ship are organized while we are
not.

Tammy Parks was superb. Debbie
Dutch and Debbie D — that was a
tease! More! My faves are De-
bbie Dutch, Terri Lewandowski,
Chris Cavalier, Linnéa Quigley
and Julie Strain. However, all the
gals are great. Who could com-
plain? One could hope that Ms.
Alessandri may grace with full
nudity her next appearance. **SEX
AND SENSIBILITY** by Marcia
Pally is published by Ecco Press
and destroys lies of censors and
prudes. Please push the envelope.

Best wishes,
Jerry
(a proud subscriber)



Dear Mr. Russo,

Hello, my compliments to you on
SQI #14. I especially enjoyed the
feature article on the Sex Symbol
Dynasty. I am a longtime admirer
of that priceless beauty, Dian
Parkinson, so naturally I was in
awe of the amazing photos you
included of her. She was the only
reason I ever tuned into that old
game show. It's obvious from your
photos that Dian is more
prizeworthy than ever! I definitely
want to see more of her in **SQI**.
Perhaps, you might consider
giving Dian a cover story and
pictorial spread with centerfold
poster in a future issue! I would
absolutely love that! Until then,
I'll just have to keep admiring
these **HOT**, but too few, photos.
So please, more Dian — soon!

Thank you,
Stephen Lee Roldan



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Our New Look



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THE AGREEMENT- Three beautiful prostitutes agree to be shot, then testify against a rival gang in return for a big payoff. But one gets greedy leading to tragic consequences for all! Starring Denna Enoches, Tina Krause, and Dawn Murphy (topless nudity, gore, violence) 55min.

DAMSEL IN DISTRESS 2- Crissy Clark stars in two segments. In "CANNIBAL BARBEQUE" she finds herself the main course for two hillbilly cannibals! In "GIRL FOR SALE" she plays a young girl who is kidnapped, but whose parents won't pay the ransom! (bondage, semi-nudity, feet, paddings) 80min.

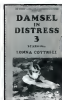
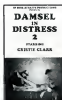
THE MUMMY'S DUNGEON- Innocent models become human sacrifices in order to bring a 2,000 year old mummy to life! (bondage, topless nudity and gore) 85min.

THE MISADVENTURES OF FANNY STARR- Battling beauties, sexy victims, countless death-traps, and more combine when this private eye tries to solve "THE CASE OF THE KIDNAPPED HEIRESSSES"!! (topless nudity, bondage and violence) 85min.

DOUBLE FEATURE 2- Two demented tales! "THE KIND OF MEAT YOU CAN'T BUY IN THE STORE" and "THE PAINTING OF HORROR"!

VAMPIRE BRIDES- Christine Cavalier stars as a young girl kidnapped by a lonely vampire! (gore, semi-nudity, sex)

HUNG JURY



DAMSEL IN DISTRESS 3- Lonna Cottrell stars in two exciting segments. In "QUICKSAND" she's an absent minded bird-watcher who finds herself trapped in a quicksand bog and tries desperately to escape! In "BEAUTY AND THE BEAST" she's held captive by a possessive boyfriend who does everything to keep her where he wants her! (wet t-shirts, bondage, sexy underwear)

RANA, QUEEN OF THE AMAZON- Rhonda comes to the Amazon to get away from civilization during the turbulent 40's only to confront a mad Nazi doctor, killer zombies, deadly quicksand, mutated snakes and more!



CURSE OF THE SWAMP CREATURE- A hapless victim finds herself stranded on a secluded island and becomes the hunted quarry of a deformed creature who wants to barbeque her alive! (bondage, topless nudity, wet t-shirts, violence)

PSYCHO DANCE- A madman kidnaps 6 beautiful women and takes them to his basement and holds them in chains. But he just wants to dance! (violence, bondage and wet t-shirts) 80min

DEAD IN THE POOL- Lonna Cottrell stars as a teenage girl out for revenge as she viciously drowns everyone who abused her! (violence, sexual situations, wet t-shirts)



THE PERILS OF PENELOPE- A squire of old serals. Penelope faces being run over by a train, dropped into boiling oil, electrocuted, sawed in half, blown to kingdom come and more!! (bondage and wet t-shirts)

PSYCHO VAMPIRE- He's back! The psycho from PSYCHO DANCE imagines himself a vampire! (bikini, underwear and violence) 95min

S L A U G H T E R E D S E C R E T A R I E S / R A N S O M- Set in the 1950's, three secretaries fall victim to a deranged janitor who attacks all three of them leaving only one alive! (extreme violence and underwear shots) (bondage) 80min.

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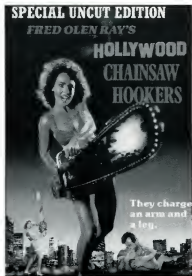
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Fantasy Girl
Discovery:

SABRINA LEIGH

Photos By Bill Suttle

Height: 5'2"

Weight: 112

Bust: 34B

Waist: 24

Hips: 34

Eyes: Blue-Green

Hair: Blonde

Age: 23







"ALWAYS USE FRESH INGREDIENTS."



JUST CALL HER CZARINA:

The Erotic Sovereignty of
B-Queen Julie Strain

Interview by Debbie Rochon

Photos Courtesy Julie Strain.

Few women have captivated so many fans throughout the world as completely as the statuesque Julie Strain. Possibly the ultimate raven-haired beauty, Strain is without question every photographer's dream and many a man's fantasy.

I certainly don't think it's necessary to introduce her, if you haven't already seen a multitude of her images, you must be living under a rock. This lady has seen more camera lenses than Kodak. Her film credits are proportionate to someone who has been acting for fifty years. She's one of very few actresses who can grace the cover of any particular genre magazine, not once, but numerous times.

What separates Julie from any other B-queen out there? Besides being a genuinely nice person, Julie has the unwavering confidence of a Bengal tiger overpowering a sick rabbit. The people in her life must abide by one steadfast rule: If you're not supportive of what she does, then get out of the way — quickly. TEENAGE MUTANT NINJA TURTLE co-creator and HEAVY METAL magazine owner/publisher Kevin Eastman is without a doubt the purrfect husband for this colossal queen. After all, Julie wasn't born of this earth, how could she be? She simply stepped off a page from one of Kevin's HEAVY METAL magazines, right?

What was your first modeling/acting job?

The first acting job I ever did was REPOSSESSED with Leslie Nielsen. I was staying with a girl by the name of Donna Spangler at the time. She helped me get started and showed me around town. She was actually already doing extra work on that film and they needed another girl for a hundred bucks so she asked me if I wanted to do it and I told her I'd pay them a hundred bucks to be in it. We went to the set and they put me right beside Leslie Nielsen in the exercise class scene doing leg lifts. Later in the film Donna and I did a naked shower scene, but you couldn't really see us. My first modeling job was when I was nineteen and I did a billboard for mineral water in San Francisco. I still send out pictures from that. I document all my work



If you document *everything*, you must need an entire floor to house all the work you've done!

We really do! Kevin and I have a bank vault filled with stuff and a museum in our house in Los Angeles. Our house in North Hampton is pretty much set aside for archives. Kevin has so much stuff from the **TEENAGE MUTANT NINJA TURTLES!** I go to sleep and wake up and he's all excited, "Look what I did with the file folders!" He has six huge file cabinets full of all my pictures, each in their own little sleeve, every one is duplicated. He gets up at four o'clock every morning and packs my lunch and comes on all my shoots with me. He hand-feeds me while I get my make-up done.

You obviously have a spouse who supports you in the type of work you do.

Nudity and stuff? Yeah. I met him at the Golden Apple bookstore in Los Angeles when I was signing **SCREAM QUEEN** trading cards. He joined my fan club immediately. It was love at first sight with us, we moved in together on the first date. He owns **HEAVY METAL** magazine which is an adult magazine anyway.

So he really works in the same field as you do.

Yeah. His friends have said to him, "How could you date a girl who did that, I could never do that!" and he would say, "What are you talking about?!" He's been on **PENTHOUSE** shoots with me, he's been with me when I shot love scenes and when I'm done he'd tell me how cool it was and take a still of it. I'm the most fortunate person in the world. Even if he didn't want me doing that, the love we have is so strong that I could walk away from the business, but he encourages me to do the work and the nudity. I told him I would be happy to never do a love scene again and he tells me, "No, go ahead and do it!"



I know Shannon Tweed tried three times to get into **PLAYBOY**. Was your experience with **PENTHOUSE** similar?

I shot with **PLAYBOY** first. Donna once again had referred me. I did a test shoot with them and they called me a month later when they were doing a tall-girl pictorial, all girls over six feet. After that they told me if I got a bigger boob job they would use me as a Playmate. So I went out and borrowed six thousand dollars from Mom, my cousins and neighbors and got my tits redone and went in two weeks later saying, "I'm here! I got my tits done! Let's do it!" and they said, "OK, go down to the basement and take a Polaroid!" and I was so humiliated to go back down to zero again! They march you down there on a cold cement floor and you have to take a snapshot in a cold unlit room. They weren't thrilled with the

Polaroid because I didn't have enough meat on my bones at the time, I was really broke then. When I was at my modeling agency a **PENTHOUSE** photographer saw me and got down on her knees and begged me to leave **PLAYBOY** and come and shoot with **PENTHOUSE**. I told her if you give me a horse on the beach for my shoot, I'll do **PENTHOUSE**. And they did. Then I went on to become **PENTHOUSE** Pet of the Year after the age of thirty which has only happened twice before with both publications!

To a great degree **PENTHOUSE** got you started in the B-movie world. The title seems to have more weight than a long list of acting credits.

It gave me title for the people to sell the films with. For example Andy Sidaris wouldn't use a girl

who wasn't a **PLAYBOY** Playmate and I was the first **PENTHOUSE** Pet he ever used. Now they use either **PLAYBOY** or **PENTHOUSE** girls as long as they're at least the Pet of the Month. One of the first leads I did was **WITCHCRAFT 4** and it wasn't even traditionally cast, they just said Julie you're Pet of the Year. We need you. They just booked me on the spot even if I couldn't act, which I really couldn't at the time!

Out of your work so far, which performances are you most proud of?

FIT TO KILL, my first Andy Sidaris movie. It was a James Bond type of film, even my co-star was R.J. Moore, Roger Moore's son! I got to head-butt people and a bunch of really campy stuff — that I would do again for free it's so much fun! One of my other



favorites is **DARK SECRETS**. I play a dominatrix and I was shooting a girl-girl love scene with Monique Parent and we were out in the rain at four in the morning and they were pouring cold water on us and you know how that goes, they never heat the water! It was so beautiful though because they use it in slow motion and it was so cold our breath was coming out like smoke out of our mouths, it looked so sensuous! Another film I know I'm going to love is the **HEAVY METAL** movie which isn't even out yet. Also a film called **SAINT PATRICK'S DAY** which has twenty-two characters and it takes place over the course of a weekend. It stars Piper Laurie who was the mother in **CARRIE**. It's such a cool movie, it's probably going to win an award.

Who's been your favorite director to work with so far?

I have two favorites, Andy Sidaris who says "Grab the babes, the

boobs and the dynamite and let's go!" and Jim Wynorski, who a lot of people may think is a real yeller and a crazy guy that throws stuff around, but I love Jim and really get along with him well. He's given me some great roles like **SORCERESS** and **SORCERESS II** which will be out really soon.

I saw SORCERESS recently on cable.

This one isn't even a sequel, it's better than the first one.

It's definitely a pleasant change of pace to hear from an actress that Jim Wynorski is a favorite director!

Yeah, he's really great. I don't even read for the roles. I don't even read scripts for the most part, people just call me and tell me about the film and ask if I'll be in it and I say yeah! I'm my own

agent, I do my own hair and makeup and my own wardrobe.

Now that you've conquered the B-world where do you go from here?

My husband and I are doing **HEAVY METAL II** which will be called **HEAVY METAL FAKK 2**. It's a twelve million dollar movie and it will be all about me. I'll promote it in costume all over the country, and this should step me up as far as visibility goes; even someone like Steven Spielberg will know who I am. I'm so happy **PREMIER** magazine crowned me Queen of the B-Movies last year, and I'm just thrilled being a big fish in a little pond swimmin' around and encouraging other actresses and having fun on sets. I'm just going to stay here for a while and enjoy it. I'm not willing to jump in a bigger pond and get pushed around by people. My acting is growing by the day, but it's not at A-movie level yet,







although my husband thinks it is!

A-movies are more dramatically driven and there aren't as many crazy roles as there are in B-movies.

Also I'm six foot one and there isn't a lot of work for really tall actresses because most leading men are shorter than me.

Shannon Tweed recently had the same complaint, she's also quite tall.

She was in *SORCERESS* with me. In our scene I'm massaging her back and Andrew Stevens and Jim Wynorski were both there and told me if I could get her to turn over and rub her tits it would be the greatest scene for this movie! I could tell she didn't want to do it and I wasn't going to be the one to ask her to roll over so I could rub her tits! I really wanted to respect her because at the time she was queen, and she will always be a queen of B-movies. I recently ran into her and she congratulated me which was great!

What's the strangest piece of fan mail you've received?

One of the strangest is one that was written in the fan's own blood. I think he could only write about a half a page then he ran out and used pencil. It smelled really bad! I kept it in my truck for a long time. All us girls at Purrfect Productions did a magazine called *LEG SHOW*, it's a foot-fetish publication. Now we have a lot of guys who have foot fetishes! There was this one guy who paid me one hundred fifty dollars for my toenail clippings!

Did you send them to him?

Oh, yeah! I also had a big bag of used nylons that I gave to Tony to sell through the *Sex Symbol Dynasty*. Guys call and request stockings that smell like they've been in a shoe! They're very harmless people, they are actually very submissive and into the dominatrix thing. I've never had a problem with a fan and my whole

take on the stalker problem is, when you're Julia Roberts or Madonna you're not giving anything to the people. They don't make personal appearances, they don't sign autographs or meet the fans. We give them nipple print trading cards and all kinds of stuff and they have something to walk away with and they're happy.

What do you have to say to your friends or critics that question the work you've done?

I just tell them even in the Renaissance period women were painted nude and hung on the walls of museums! Why, just because it's shot on black-and-white film and hung in someone's garage, does that make it dirty? I consider myself the most incredible piece of art there is and I will lead women into the twenty-first century. I have broken so many rules. I'm Olivia's favorite model to paint right now, I'm on the cover of her '97 calendar. I have had girls say that to me in the past, that I've done too much nudity.

What did you say to them?

I don't really talk to them anymore. If you don't believe in me, then I'm out of here! I'm not going to stop or slow down to kiss your ass. I'd rather show my tits and make a thousand hucks than work in a restaurant! I was so ready to share my body at age twenty-eight when I really got started in this business, I didn't mind. I will be doing more roles without nudity when the time comes to do that. I enjoyed showing off!

Some actresses have a problem with the term *Scream Queen*, what's your take on it?

People often refer to me as a *Scream Queen* and I really don't mind that. I'm just usually the person that makes people scream though! I think of the term as someone who's more of a victim and not as much a dominating force which is what I am. People can call me whatever they want, just not late for dinner, 'cause I don't miss a meal! □



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*A Conversation With
Classic Glamour Girl*
Brioni Farrell

by Debbie Rochon
All Photos Courtesy of Brioni Farrell

I would be surprised if most readers skimming this page didn't query "Who's Brioni Farrell?" I asked myself the same question when I began research on the picturesque beauty. I just so happens that Ms. Farrell has worked with more television stars than the average Sci-Fi Siren ever will. From stints on *BONANZA*, *THE MAN FROM U.N.C.L.E.* and *THE WILD, WILD WEST* to *STAR TREK*, *THE BIONIC WOMAN* and *DALLAS*, this queen of *cult*-ivated has guest starred on more episodes of classic television than Julie Strain has leading lady credits. Well...maybe not. But let's just say Brioni has "been there — done it — got the Tee-shirt."

Born in Greece as Xenia Gratsos, Brioni bails from a very impressive lineage; her great-aunt Katina Paxinou won the Oscar in 1943 as Best Supporting Actress in *FOR WHOM THE BELL TOLLS*. Once in Hollywood, our chestnut-haired beauty was immediately advised to change her epithet to something *less Greek*. So, on the advice of her agent, she dismissed her *Homeric* handle. Exit. Xenia Gratsos, enter. Brioni Farrell. And enter she did, capturing the crown as poster model for the Yoplait yogurt campaign, headlining in over fifty television shows, performing in twenty plays and starring in seven feature films.

After seeing this ageless beauty in a recent issue of *CELEBRITY SLEUTH*, it was only *natural* that SQI would also solicit a sampling of Bri...

When did you leave Greece?

We left Greece when I was six and came to New York. We only stayed there for a year before moving to L.A. At that time there was a Greek quota which was filled up, so we had to get out of the States and moved up to Vancouver, B.C.

Did you study acting at an early age?

I took ballet classes in Vancouver.

I started with the ballet when I went to my first summer camp in New York. I did several shows at the ballet school. But I always wanted to be an actress. I lived in my dreams like so many people do when they are very young. At school I was in all the plays. Then when I was thirteen I went to Annie Wright Boarding School that I saw on the cover of *LIFE* magazine which had an entire article on it, and I begged my parents to let me go there! It was in Tacoma, Washington, and I spent three years there. I became president of

the Masque Club. I realized I really did want to become an actress, so I applied to Northwestern University and got in.

Have you done a lot of stage?

I've done about twenty shows professionally. I've done a *massive* amount of television work and some film work.

THE STUDENT NURSES (1970) was your first film?

Yeah!



That also starred Barbara Leigh, a very talented lady who graced our pages a couple of issues back. How was your first film experience?

It was really exciting because I was moving up at that time; I was with the William Morris talent agency. It was my first feature so it was very exciting. It was a low-budget cult film, popular because it exemplified the Sixties beautifully. Not too long ago, Joe Bob Briggs flew the cast down to Dallas, Texas, to appear on JOE BOB BRIGGS' DRIVE-IN THEATER for The Movie Channel. They were so nice, they spoiled us! I understand the movie was played a lot on his show. I had no idea it was so liked till Joe Bob told me it was an extremely popular cult film. It's a real fun Sixties film, and of course I got to meet Barbara!

It's a nice experience when you can make a lifelong friend on a film shoot; it's not always the case!

Yeah, I haven't ever had a bad experience with people on a movie set, but I have in the theater! I had an unpleasant experience on STAR TREK (1966), but I would rather not say who it was with!

It can be a little claustrophobic in the theater; you're basically inseparable from the other cast members for months!





Yeab, that's true. Sometimes when you're on a long shoot it can be the same. I spent five and a half months on location with Rod Taylor and Adam West in Yugoslavia shooting *HELL RIVER* (1975). It was behind the Iron Curtain so we were very isolated, we were in Bosnia and other remote places and we had no heat! We were shooting in January, February and March on location in the snow! There was a lot of stress on that shoot. We had hundreds of extras. A couple of

the stars were drunk all the time. Men don't handle stress very well!

Were you aware before you left for the shoot that you'd be gone for that long?

No, they said it would take eleven weeks. What happened was the director, Stole Jankovic, was such a perfectionist. The light had to be perfect, along with every other detail imaginable.



Looking back, was it worth it?

The film is beautiful. We were only paid for about twelve weeks of the shoot, though. After they stopped paying us my agent tried to convince me to come home. Of course, Stole was able to persuade me to stay. The one thing I got out of it was the chance to really live in that part of the world for five and a half months, plus I made a point of learning the language. It was an experience that not too many people get to have.

It is amazing to think that some people live in such a removed environment.

In this particular community there would be a single TV in a cafe that everyone would gather round. One evening during the shoot, we all went out for dinner and the men ordered my meal for me. When the meal arrived I said, "Oh, it looks like a potato dumpling!" and Rod reassured me, "Yes." I put it in my mouth and it was like chewing rubber — so I spat it out! It turned out to be a testicle of an animal! And to all the men it was hysterical. I think it was a goat testicle. It couldn't have been from a bull because it would have been bigger. It was the circumference of a fifty-cent piece or a little larger. It had sauce on it so I couldn't tell what it was beforehand! They thought it was so funny.

I guess it's a guy thing, we wouldn't understand! Needless to say, you ordered your own meals after that. What was your next film?

It was a wonderful Canadian film called *LOVE*, an anthology about women, written by women, one of whom was Germain Greer. Then I did *MY TUTOR* (1982). I was surprised to see how popular this film got! I thought it was just a cute little film when we were making it. Then I made *DEADLY PRESENCE* directed by Ramsay Thomas sometime before I shot *ROUND TRIP TO HEAVEN* (1992), with Corey Feldman and Ray Sharkey. My part was of a

mother who seduces the clown entertainer at her son's party. I actually have not done a lot of film work.

I was most familiar with **PROJECT: METALBEAST** (1995), maybe because genre movies tend to get more press and have a larger fan base than do middle-budget comedies. Do you find you're remembered most for your genre movie and TV credits?

Is the TV world as prejudiced as the film world can be on actresses over thirty-fiveish?

I hear it all the time! So many actresses point it out in interviews and I have to agree with it. This business is about youth. When I was young it never occurred to me that I would ever be out of work. You just go along not ever concerning yourself with the fact that it could end. The work came so easily, but it's very different when

many more vehicles for women when I started than there are today," and I agree. It seems that some of the *good* film actresses have now moved to television, which is considered an undesirable thing when you've worked in big-budget movies. I think there is an age barrier without question. There are some roles out there but they're going to the actresses who are farther up than me. Even *they're* now being pushed down and taking what's offered or



It's funny, but I was doing a play called **WOMEN BEHIND BARS** at the Roxy, and it was a big hit. It was the same theater that **THE ROCKY HORROR PICTURE SHOW** played at. It was a five-hundred-seat theater, and both these shows had a similar type of energy to them. When I would go out on stage, the audience would recite my lines with me every night! It was wonderful.

You've done a lot of television work.

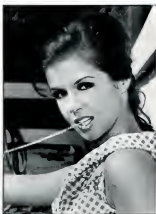
I did a lot before 1988, but it does get tougher as time goes on.

you're in your forties. The market is more glutted with young actresses now than when I first came here. I think it's even harder today breaking into the business.

I hear a lot of critics speculating on the notion that "older" women can still be a box-office draw since the release of the **FIRST WIVES CLUB**. Of course, to Hollywood older means thirty plus! Do you see this as a trend, or is it just work for the upper echelon of previously established actresses?

Faye Dunaway said, "There were

leaving the business. You know, there was once a producer who took a liking to me. One day I told him about this cute little motor-cycle movie that I was offered which had a very brief topless scene in it. Well, he talked me out of doing it and told me it was no good for me — promising me two days on his pilot instead. We shot the pilot, but it never went anywhere and I missed out on doing this neat little movie which I thought had a lot of feeling. He was married at the time and continued to ask me out after we made the pilot. One day he tried to kiss me. I pulled away from him and



he said, "My you're *frigid!*" I was so young and taken off guard all I said was, "No I'm not!" and it really bothered me that he thought that. Looking back, I can't help but believe there might have been a different twist in my career if I hadn't turned down that film, and all because this guy wanted to get into my pants! He would tell me, "Unless you're making a hundred thousand dollars a year as an actress, you're a failure. You'll come with me wherever I go and I'll take care of you. You are the definitive *Geisha*." I'll never forget that as long as I live! We give away our power as women, and we have to learn to not do that. I had to really work through that many times in my life. It's different for men in this business, they have different demons than we do.

The life of an actress isn't always as glamorous as it may seem from the outside.

I think the glamorous part is the end result, when you see one of your projects completed. Otherwise, I haven't found it terribly glamorous for more than a few moments. □

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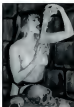
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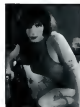
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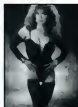
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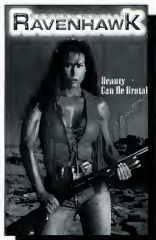


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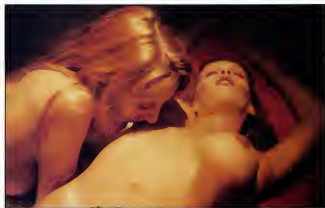


A Sneak Peek At
"EYES ARE UPON YOU"

My first day on the job, and already I'm seduced by Brinke Stevens... ravished on the hardwood floor like some used chew-toy... and ultimately mauled by a snarling demoness. Then, to make matters worse, they made me wear a tie! Not that I'm complaining, mind you. In fact, I'm having the time of my life. C'mere, let me tell you a story...

My excursion began with a phone call and a predestined encounter over nachos and chicken-fingers with David A. Goldberg, Anthony Cuda, and Thaddeus Pipon — a trio of aspiring filmmakers comprising the core elite of the Pittsburgh-based film company, P.G.C. Productions. Prior to my scheduled rendezvous with Brinke in April at the Pittsburgh Comic Con to further promote our new apocalyptic saga, **BRINKE OF DESTRUCTION**, I was contacted by photographer Joseph Jobe requesting a private photo session with Brinke — as well as the aforementioned meeting with P.G.C. I offered to assist him in this endeavor, and as we were wine and dined, they proceeded to woo Ms. Stevens into their cinematic fold.

Penned by Thaddeus Pipon, an aspiring screenwriter and graduate of the University of Pittsburgh, **EYES ARE UPON YOU** focuses on the voyeuristic exploits of Cecil, a simpleton boy who captures the sordid goings-on at a mansion occupied by a ravishing creature named Amanda, whose ravenous *appetite* for male consorts piques Cecil's curiosity. Unbeknownst to his prying eye, Amanda harbors a malevolent secret — she's a centuries-old demoness with a propensity towards feasting on her unwary guests. Bound by a dark pact, she sculpts her potential preys' visages in clay and binds them to her influence, then lures them home with lustful intent, ultimately slaying them with grisly delight. She's hardly at a loss for quarry, thanks to the bumbling exploits of two petty thieves whose failed attempt at burglarizing her mansion to pay off a mob debt draws the ire of gangster ruffians. As



Lisa DeVaul and Susan Ellen White orgy it up!

fate would dictate, they systematically fall victim to Amanda's seductive embrace.

Given the scarcity of mature female roles in a genre overlaid with naked shower bimbos, Brinke was delighted to sink her fangs into a meatier part and readily accepted. "She's perfect," exclaimed director Goldberg. "We'd already filmed much of the script prior to casting the role of Amanda, yet we didn't have a leading actress in mind for it. Fate smiled upon us when Joe suggested Brinke. We were quite familiar with her work, but were uncertain whether our small production could support an actress of her caliber. Needless to say, she signed on, and we're delighted to have her aboard."

With Brinke's involvement assured, it was a simple matter to flesh out her supporting cast, gathered from a casting call advertised in the regional press. And, to top it off, veteran actor and SFX mavin Tom Savini added his skills and expertise to the talent pool by portraying Eddie "The Goose" Rao, a gangster with a penchant for tormenting his victims with a malevolent yo-yo. It was the persistence of special effects coordinator Anthony Cuda which prompted Savini to consider the role. "I hounded him for over four months," Cuda admits with a wry smile. "But, eventually, he grew tired of my constant badgering and accepted the role."

And then, of course, there's *me*. After my previous movie venture with Brinke in Iowa two years ago playing a gawking bystander in the film noir thriller, MOMMY, I was eager to ply my hand at this pristine opportunity. Imagine my surprise when producer Goldberg admitted the small *speaking* part of a door-to-door salesman was still up for grabs. I considered the proposal all of *five seconds*, then graciously accepted their generous offer. There was a catch, though. "Have you ever done any acting?" they asked, to which I lied, "Yes." Also, I had to *accept* that my character had a snowball's chance



in hell of returning in the inevitable sequel. Y'see, I'm a *victim* and Brinke's first on-screen kill, revealing her true demonic nature. Not only am I offered a speaking part in a film, I even play Brinke's willing victim. . .oh, how could I possibly refuse?

With P.G.C.'s support, Brinke quickly contacted her former San Diego State University cohort, Karen Schnaubelt Dick — now a Pennsylvania resident and prominent costumer — to design and supply the exotic wardrobe. In-

spired, she created her vision of "The Party Dress from Hell" for a dramatic kill scene, and an equally elaborate costume fit for a demoness. Brinke also mobilized several local friends and fans to play extras in a late-night bar scene.

Excited, we parted ways, eager to reunite the following month for the actual movie shoot. The month passed quickly for me, as I diligently studied my lines, rehearsed in front of a mirror, and prepared for my fate. Meantime, film



production resumed in the busy suburb of Monroeville, while on the West Coast, barraged by script changes, Brinke continued undaunted in perfecting her role. Prior to filming, I returned to Pittsburgh to have my head cast in plaster so Anthony Cuda could add my face among the many sculpted victims ornamenting a wall display in Amanda's gallery. Immortalized in clay, it was time I developed a legacy befitting it.

Arriving in Pittsburgh, I was immediately delegated to chauffeur (hey, it's a low-budget movie!) and

anxiously met Brinke at the airport. Hitting the ground running, we whisked off, arriving in ample time to the scheduled evening shoot; a quaint dwelling nestled in the rural outskirts posing as Amanda's House of Ill Repute during the entirety of Brinke's stay. Coincidentally, the residence was still occupied by producer Goldberg's uncle, who was gracious enough to support his nephew's cinematic endeavors and allow him to use the premises as the primary location — even as set designer Gary Kenigsberg restructured his living room into a bor-

dello from Hell.

While filming resumed at the neighboring house established as home for Cecil's spying exploits, Brinke and I rushed inside and donned our appropriate wardrobe; me, a slightly pressed dress shirt and tie — and Brinke, a slinky, black negligee that literally snaked about her lithe body like a second skin, accentuating every teasing curve. Seeing how innocent I looked, Brinke playfully suggested to Goldberg that ripping the head off a pushy religious solicitor instead of a salesman would be true and swift justice. But, that would have to wait until tomorrow. Today, I merely laid down a series of establishing shots — and watched mesmerized as they voyeuristically shot a nude Brinke through a window shade. An hour's worth of filming and we were done for the day, hardly a reflection of the production work to follow.

As filming took place the next evening and throughout the wee hours of the morning, Brinke's merit to the production was obvious. "She brought renewed life to the project," proclaimed Joe Jobe, Director of Photography. "Her presence can be felt as soon as she walks onto the set. Everyone perked up, and she established a standard of quality for everyone to meet." Producer/Director Goldberg added, "Even though there are many talented local actresses, none of them could have pulled off the role of Amanda so brilliantly. She has a gift for the subliminal... able to mold herself into the character's psyche as if it were her own." Writer Pipon underscored his point. "When I wrote the character of Amanda, I knew that we had to cast a very convincing actress to make her believable. Brinke's dynamic approach to the role created a dimension of realism so strong that, at times, I had to remind myself that Amanda was born from my own imagination. She's incredible!"

As I walked onto the set, I couldn't help being swept up into the air of

surrealism that permeated the surroundings. On the fake hardwood floor sheltering the resident's white shag carpeting from our prodigious bloodletting, an ominous, black pentagram leered at me, hinting of things to come. Looming atop fake shelves built over existing bookcases, foam latex gargoyles kept their eternal vigil over a series of clay heads, mine included, sculpted by Amanda's demonic visions. A crimson-red satin sofa furnished for proper beguiling was nestled along the opposite wall, while several curious black chairs based on ancient Astarte runes complemented the Gothic environs. As Brinke sauntered into the room a hint of a chill echoed up my spine, adding that finishing touch to an already sinister setting. Given the circumstances, one can't blame me for being a tad... apprehensive.

Swallowing my fear, I hobbled through my first series of lines with surprising ease, thanks in part to David Goldberg's directorial brilliance and Brinke's tutorial guidance. Hardly the megalomaniacal film monger, Goldberg introduced an atmosphere ripe in camaraderie and creative expression. A practiced perfectionist due to his professional background in videography, he exhibited an insatiable aptitude for finding that perfect shot... a trait which proved supportive, more than inhibitive. And as for Brinke... deliciously bold, exhilarating, and provocative, she is a sheer delight to behold, both in visual splendor and thespian grace. It was through her wisdom that I came to appreciate the art of *acting*.

As the sequence continued, Brinke proceeded to ravish me, ripping my tie off in the heat of passion. For those of you who dream of being Brinke's sex puppet, my advice to you is... stick with the fantasy, reality isn't all it's cracked up to be. Oh, don't get me wrong, Brinke mewing over you is lovely, but, having two guys with cameras in your face while said sexual act is in progress doesn't befit the ambience I had in mind. The fact that my character was *supposed* to



The many faces of Brinke in EYES ARE UPON YOU.

be nervous didn't help alleviate my tension. Fortunately, Brinke again rose to the occasion. In an effort to calm my nerves, she further educated me in the art of simulated lovemaking. Though, after she made love to me, she had to kill me, so what's the fun in that?

As Brinke was fitted with taloned nails and a nasty, fanged overbite, I suddenly realized my demise was at hand... at least, for my character, that is. Nestling upon me, she callously slashed into me, relishing her handiwork... a bit *too* much. After she had her fill of me, it was FX coordinator Anthony Cuda's chance to embellish his patented mark upon me. Laughing menacingly, he proceeded to lacerate my upper body with numerous cuts and abrasions, while make-up advisor Vicki Dolan bloodied my nose and scarred my handsome features all in the name of artistic freedom. More akin to an autopsy table than a film set, all curious eyes were upon me, gawking at the hideous sight played out before them. Culminating this bloody massacre, Cuda donned the guise of Amanda's *true* form — a horrific, demonic amalgam culled from too many bad dreams. Suffice it to say, I suffered a most gruesome death, and one that I'll cherish for a lifetime.

My sequence completed, I opted to participate a bit longer to further chronicle Brinke's exploits. Thus,

as the third day of shooting arrived, Brinke's attention turned to her next victim — a meek, little white mouse. To symbolize her character's inherent bloodlust, Brinke was instructed to drop a live mouse into an aquarium housing a python, feeding it in the process. An avowed animal lover, she was initially squeamish about its demise at her own hands. As she reluctantly picked up the tiny mouse, it rudely nipped at her finger, drawing blood. Of course, its execution was substantially easier for her after that.

A suave and arrogant gangster named Joey Santorello, played by Pittsburgh local Jeff Burr, was no less fortunate. Lured into Amanda's lustful embrace, she seductively coos, "kiss me, Joey," then decks him to the floor with a right cross that Tyson would envy. What follows is the obligatory pummeling and bloodletting leading to Joey's beheading. "God. I love playing strong women!" Stevens exclaims, a bit breathless after another late-night foray of unbridled destruction. "It started early in January with HYBRID, where I portray a futuristic soldier with brains and a big gun, kicking alien butt. I've grown weary of the hapless victim mentality that pervades this industry, and I'm elated that women's roles are continuously evolving. Independen-

Continued on page 68

AN ILLEGAL IMMIGRANT

By Wilson Goodson

Photo by Ralph Hampton



The scream jerked me almost physically out of bed. Mohammad and I met at Nurahyti's door as the sound of a struggle started inside. I had brought Nurahyti to my home for protection and I was failing her.

I had met Nurahyti in the Asian History course I teach. Around fourteen years ago I had been a Peace Corps volunteer teaching English in Malaysia, even though my masters was in history, so I spotted her right away out of a survey course of almost eighty students.

I stopped her with a polite "Selement Pagi" (Good Morning) as the first day's class ended.

She was surprised and delighted to hear her native tongue, and rattled off a string of greetings I was just able to follow. One good look made me realize even in jeans and a tee-shirt she was a classic Malaysian beauty, around five feet nothing with skin like dark chocolate and flat regular features.

I discovered she was Nurahyti binte Mohammad, Nurahyti the daughter of Mohammad formally, and her father was a guest lecturer for a year in the engineering school.

She had come along to take care of him since he was a widower and was getting a year's credit towards her degree at the same time.

We agreed I should come to her house for dinner, sometime, and meet her father. However we never actually did set a date. She was used to Malaysia where every day is an open house and probably expected me, an inhibited American, to invite myself over. I did finally meet her father, but under less than pleasant conditions.

I was crossing the faculty parking lot at about 6:00 P.M., a month or so after we met, when I saw a motorcycle with a boy and girl on it roar by.

Suddenly, it went into a noisy skid, I never learned why, and slammed

into the rear of a car. The girl fell off, she must have managed to push off backwards at the last minute, and sort of skidded several feet on her back.

The boy flew over the parked car, slammed into the roof of the next car and fell in between them.

I ran over with three or four other folks. The girl's helmet had come off and I realized it was Nurahyti. She was on all fours trying to crawl over to where the young driver's body was hidden between the parked cars.

The ambulances arrived quickly and they were both rushed to the hospital, even though it was obvious the boy was dead. I volunteered to call her father.

...she was a classic Malaysian beauty, around five feet nothing with skin like dark chocolate and flat regular features.

Professor Mohammad was understandably excited, almost hysterical. After a moment I was able to understand that his car was in the shop overnight, so I drove over to bring him to the hospital.

He was a short, plump man, darker than his daughter. On the ride over to the hospital he began talking nervously. He tried to explain how he worried about his daughter's new friends, the clothes she was choosing, the hours she had been keeping. All the little worries that had built up in a father from an authoritarian Islamic society seeing his child change in America's comparatively liberal environment.

Nurahyti turned out to have a slight back injury and abrasion but she would be all right. A truly lucky young woman, she only needed one night in the hospital, so

I drove Mohammad home.

As we drove back we had a more normal discussion and introductions. It turned out he had originally come from the state I had worked in, Negri Sembelan. We discussed the capital, Seremban, not the few tourist sites, but the better restaurants, some shops we both knew, the large park. He invited me to their home for dinner in two weeks, assuming Nurahyti was all right. He insisted she could cook.

She could. I don't know how she created a Malaysian meal with American ingredients, but there was beef "rendang," brown rice cooked with oil, mixed vegetables and durians for dessert. Durians are the national fruit of Malaysia in the same way the apple is of America. Their taste is best described as a rich custard made of rotten eggs and a drop of fine brandy.

I complimented Nurahyti on her cooking, but she simply smiled, eating with us but not entering the conversation. She excused herself for bed quite early and I asked Mohammad how she was holding up.

"She is confused and hurt," he replied thoughtfully. "Her young friend was killed, and she is only slightly injured. . . but to young people the world seems so unfair."

"Let's go look at those books I mentioned on current Malaysian politics," he said, rising and guiding me into the library.

Our conversation ranged widely for the next two hours, until almost twelve — Malaysian politics, good food, new engineering techniques, and finally campus politics. As an outsider, my host seemed to find my comments on that subject especially amusing.

Then we heard a woman's scream from upstairs. It had to be Nurahyti. We could not have been frozen with surprise for more than

Continued on page 69

SCREAM QUEEN DOSSIER:

GRIFFIN DREW

HEIGHT: 5'6"

BUST: 36

WAIST: 23

HIPS: 34

SIZE: 4

HAIR: BLONDE

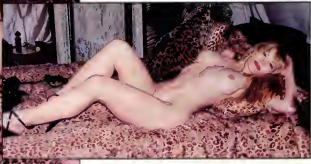
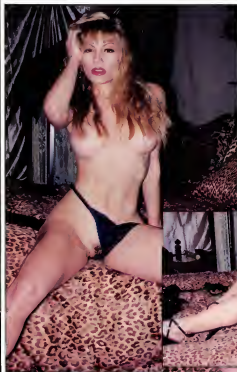
EYES: HAZEL

Griffin was the original co-host of **PLAYBOY'S NIGHT CALLS** and starred in the **REALLY NAKED TROUTH** and **REAL COUPLES**. She has appeared in over twenty issues of **PLAYBOY LINGERIE** and **BATHING BEAUTIES**. Ms. Drew has also graced the cover of **NATIONAL LAMPOON**. She has also appeared in **COSMOPOLITAN**, **PREMIER**, and **SWIMSUIT ILLUSTRATED** magazines.

Griffin has appeared on **HARD COPY**, **ENTERTAINMENT TONIGHT**, **EXTRA** and the **E CHANNEL**.

One of her latest films, **BUSTED**, starring Corey Feldman and Elliot Gould will be released in January. Also soon to be released is **BIKINI HOE DOWN**. Currently, you can check out her movie, **MAS-SEUSE**. It's available in the New Release section at Blockbuster Video. Also available at Blockbuster in the Drama Section are her films **SINFUL INTRIGUE** and **FRIEND OF THE FAMILY**. Griffin can also be seen on **SHOWTIME** in **DINOSAUR ISLAND**, **SUBLIMINAL SEDUCTION** on **HBO** and **INDECENT BEHAVIOR III** on **CINEMAX**.

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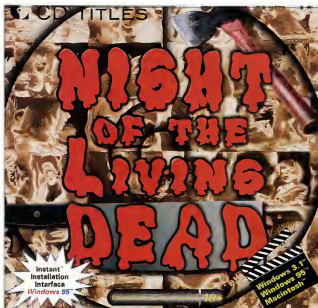




Scream Scene

A look around the world of SF, Fantasy and Horror

CFD Productions and Boneyard Press have just released a new black and white comic is based on the popular horror trading card set of the same name...**VAMPIRES LUST**. Suggested Retail is \$2.95. CFD has also just released their first illustrations on disc called **VIXENS 1997-UNBOUND**. It includes several nice drawings by assorted artists. For more info write: CFD Productions, 360-A W. Merrick Rd., Ste. 350, Valley Stream, NY 11580 or you can e-mail them at cfdprod@aol.com.



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It's in the Cards

Terry Weston looks at entertainment trading cards



SCREAM QUEENS Series VI

SCREAM QUEENS SERIES 6 is finally coming, and it arrives in two twenty-card sets, A and B. Each set, produced by Market Square Productions, Inc., retails for about \$15.00. Also offered are the deluxe sets — autographed (which may contain more than one autographed card) and lip-print editions. The sub-heading for SERIES 6 is **ALONE AND TOGETHER**, and some of the cards will feature more than one of your favorite B-Movie Queens! That's right! Two or more Scream Queens posing together!! **Zowie!**

Also offered on **SCREAM QUEENS SERIES 6** are Gold Foil Editions that have a foil replica of the featured actress on the front of the card. These sets are limited, too — so act fast!

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DEATH OF A SALESMAN

Continued from page 59

dent and aggressive female characters are becoming more prevalent, with actresses like Demi Moore, Sharon Stone and Sigourney Weaver paving the way."

On the fourth night of shooting, Brinke met her next quarry, local actor Edward Lee Vincent, portraying one of the thieves captivated by Amanda's charm. "I'll be gentle with you — at first!" Brinke joked, a hint of maniacal glee glistening in her eyes. Straddling his torso in the midst of erotic tease, she brutally plunges her fist into his chest, ripping out his pulsating heart — one of the more visually gruesome FX appliances supplied by Cuda. As Brinke wiped fake blood, mainly red Karo syrup, off herself, I dared to ask her about her totally nude scene prior. "I've always tried to shy away from explicit sex scenes," she commented. "Yet, sex is a real part of everyday life, and so it stands to be portrayed on film. It's such a private, sensitive issue that it makes everyone, especially actors, overly conscious of it." She gleefully licked her bloodied knuckle, adding, "But this one was very special for me... I haven't done such a sexy love scene for over a decade, and I was thrilled to play it out." And, gazing at her sinuous, tanned body, I had to agree... Brinke still has the ability to bring men to their knees... *if she doesn't kill them first.*

And with that final image firmly chiseled into my memories, it was time I took my leave. As I reflect on my experience, I consider myself fortunate to have taken part in such an enjoyable venture. Rarely in one's lifetime does an opportunity present itself to bask in one's dreams, especially when they're filled with raven-haired visions breathing lustful intent. And, if there's anything I learned, it's that once you're infected, the acting bug never goes away. So, any producers out there looking for that perfect victim-to-be salesman, don't hesitate to give me a call. Just keep the leisure suit and tie at home, okay? Blood's a bitch to clean. □

AN ILLIGAL IMMIGRANT

Continued from page 61

a second, but when we both burst through the library doors and started up the stairs, Nurahyti was rushing down them.

She was dressed in pajamas with her hair in disarray as if she had just jumped out of bed.

She was running blindly, no longer screaming but giving little sobs of terror as if she could not quite catch her breath. As she passed, I grabbed one of her arms to steady her.

She whirled and slapped me open-handed with hysterical strength. The blow seemed to clear her head while it made mine spin. She recognized me and her father and hugged him, sobbing.

She was unable to speak clearly, but I made out the Malay words for "head" and "window." Her mentioning window suggested an attacker, so I went up to check her room.

As I started up the stairs she gasped out one more sentence — "The Oily Man always returns." I was sure I heard her correctly, and yet it made no sense.

I went to the open door which I assumed led to her bedroom and checked carefully. The bed sheets had been kicked onto the floor as if she had had a bad dream. The window in her bedroom was closed and locked, as was the attached bathroom's.

Her dresser seemed to have only such clutter as one would expect from a young girl. Some paper money was under a hair brush but in clear view. I was sure any intruder would have taken that.

I checked each of the upstairs rooms but found nothing. All the windows seemed to lock from the inside. Baffled, I walked down to find Mohammad had put Nurahyti in an overstuffed chair in the library. She was wearing his sports coat over her pajamas.

Mohammad insisted that everything was all right and that I had best leave.

"She is fine," he said. "She just had a terrible dream, a nightmare."

"Are you sure there is nothing I can do?"

"Nothing, please. I will call you tomorrow to tell you how she is."

I went out to my car but didn't start it. The quiet winter night had given way to my memory of an insect-sound-filled one in Malaysia. I knew where I had heard of an "oily man," the *Orang Minyak*, before.

I was in my rented house in the town of Seremban talking with my friend Abdul Satar, the chief technician for the school. We had been to a British horror film, and this had loosened his Malaysians' reluctance to discuss unpleasant superstitions.

"The Oily Man," he said, "is a *bomoh* (magician) who bothers young girls. He goes out at midnight and sits under a banana tree that is almost ripe. He prays to *Seten* (Satan) and if his prayers are answered a large drop of oil comes off the bulb at the end of the bunch and lands on his head."

"His body becomes slippery like oil. He can come through cracks or pour himself through a keyhole. But he cannot steal things. He can attack young women, but if he steals anything he loses his powers. Most weapons cannot really hurt him."

"Sometimes," Satar said as an afterthought, "he has to hold onto the girls with his teeth because his hands are slippery."

I sat in my car, thinking. Could there have been a oily feel to Nurahyti's window sill? Were those red spots I saw, when her pajama top moved, bite marks?

I shook myself and started the car. Superstitious nonsense and old memories were coloring my mind.

I was sure she had had just a nightmare.

The next afternoon I called her father.

"The doctor," he said, "believes she is suffering from . . . well . . . guilt. She is so upset about her young friend dying she is punishing herself. She has created an, uh . . ."

"A vengeful ghost?" I suggested.

"Yes! A monster of some sort," he agreed. "She has had one hysterical interlude, and the doctor thinks she will be all right now that she is not holding in her feelings any more."

"Will she be hospitalized?" I asked.

"No, but she refuses to go back to our house."

I invited him to stay at my house. He refused at first, but agreed with relief when I insisted. I think he was afraid of another outburst in a motel.

I had more in mind than simply offering them shelter for the night. I had remembered the second time I had heard of the *Orang Minyak*.

Another Peace Corps volunteer who taught at a larger college had told me about a student of his who was being attacked by an imp of some sort.

"These young girls," he had insisted, "come to college from a strict Islamic home, upright about sex and all sorts of public behavior."

"When they find themselves in the slightly more liberal atmosphere of the college they often do something, probably nothing really serious, which makes them feel guilty. The more sensitive of them create something, an imp, a demon, some imaginary intruder that punishes them for their sins."

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AN ILLEGAL IMMIGRANT

Continued from page 69

"I had one student who said an imp was fondling and pinching her. She kept missing classes and behaving strangely in public.

"I was able to use a little 'magic' of my own. I invited her to my house and told her a Navaho silver belt buckle I wore was made by a witch doctor. As long as she stayed under my roof it would keep her safe. Sure enough she felt safe and came to my house with a friend several times until she decided the demon had gone away."

If simple psychology worked once, I figured, why not again? I had to wait until after dinner that night to speak to Nurahyti alone. When her father excused himself I showed her a family heirloom.

"This," I told her, "is the head of a red-Indian tomahawk. Do you know what a tomahawk is?"

"A weapon, a . . . a club," she said hesitantly.

"That's right. This tomahawk was made by a famous Indian witch doctor. He made it so it would never miss. Whenever he threw it, it would always strike his enemy."

"My great-great-grandfather killed him one day when he, the witch doctor, left his club behind in his hut. We have had this stone in our family ever since. I want you to keep it tonight."

I put the stone in her hand and closed her fingers around it.

She said nothing but ran her thumb along the groove where the handle would have been strapped.

That evening I sat up reading in bed as usual. Mohammad was asleep in the room next to me while Nurahyti was in the room facing mine. In retrospect it does not seem like a very good setup, but neither of us felt we were on guard against something real!

It must have been near midnight

when I heard Mohammad pad down the hall towards the bathroom. I considered turning out my reading lamp, when I heard the scream from Nurahyti's room.

I was out in the hall almost instantly. Mohammad was trying the door, but it had been locked from within.

The sounds of a struggle within became louder, a gasping for breath, the bed creaking and shaking. I tried to think if I still had a key for the bedrooms; I had never locked one before.

Then I heard one word clearly, Nurahyti's voice calling out "Chai!" — the Malay exclamation of rage — followed by a thud.

Mohammad and I finally hit the door with our combined weight and the thin wood cracked. A second smash and it hung open.

Nurahyti was in a dead faint on her bed. On the floor was the body of a slender, young Malay man, perhaps twenty, buck naked. On his temple was a bloody depression where she had cracked his skull with my stone.

Mohammad carried his daughter to his room while I called a doctor for her and the police for the thing on the floor.

Then I carefully unlocked the window in the bedroom and raised it slightly. It seemed the simplest thing to do.

The police were unhappy with our story, and I cannot blame them.

The intruder had no identification, no clothes hidden in the bushes, no room in a local motel. . . nothing.

The evidence supported our claim of an intruder, but what were the odds of a Malay in this country coming by chance to the room of a young Malay girl?

Despite the confusion no one could be charged with anything.

In the end Mohammad and

Nurahyti went home to Malaysia. He said she would get the best help available, but I don't know if he meant a psychologist or a magician.

I don't have any answers. The stone ax-head is back on my desk. That's all it is, an ordinary stone tool my father found in a field he was plowing. I use it as a paper-weight.

It's all a little confusing. □

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